

which is only now beginning to be bestowed upon them. We find in Lotze a full appreciation of the critical and the scientific movements of thought, of the great aims, if not also of the specific formulæ, of the idealistic systems, and we find an equally genuine understanding of the methods of exact research, which he in fact handled himself with conspicuous success. In addition to all this his mind had a distinctly poetical and artistic side, which shows itself nowhere more than in the elegance and refinement of his style.

Through Kant and Hegel, as also through some of the purely systematic writings of Fichte, philosophical style in Germany has, not undeservedly, acquired the reputation of obscurity. Some of Schelling's writings, as well as those of Jacobi, are characterised on the other side by much simplicity and literary grace, and those of Herbart by directness and clarity. But Schopenhauer was the first great thinker of modern Germany who raised philosophical style to the level of excellence which literary style had attained through Lessing and Goethe. Lotze's style is not marked by the same directness and lucidity. Though his sentences are not as heavy as those of Kant nor as enigmatical as many of Hegel's, there is in them a certain round-aboutness and laboured structure which makes the prolonged study of his works exacting and sometimes fatiguing. In his reviews, criticisms, and polemical writings¹ he is as dignified as Kant and Herbart

¹ Unfortunately one of the most instructive writings of Lotze, the 'Streitschriften' (1857), has not been reprinted in the collection of his smaller works. It is directed against Fichte the younger, and is a model of decorous and dignified polemic, containing, moreover,

Lotze's first attempt to fix his own philosophical position with reference to the idealism of Schelling and Hegel on the one side and to Herbart on the other, notifying especially his indebtedness and allegiance to Weisse.